

Fall 12-23-1977

## Measure for Measure (1977)

San Jose State University, Theatre Arts

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*Nihil nimis.*

Nothing in excess.

— anonymous

There is measure in all things

—Horace 65-8 B.C.

Moderation in all things

Terence 190-159 B.C.

Nothing too much.

From Diogenes Laertius c. 650-600 B.C.

### TECHNICAL STAFF

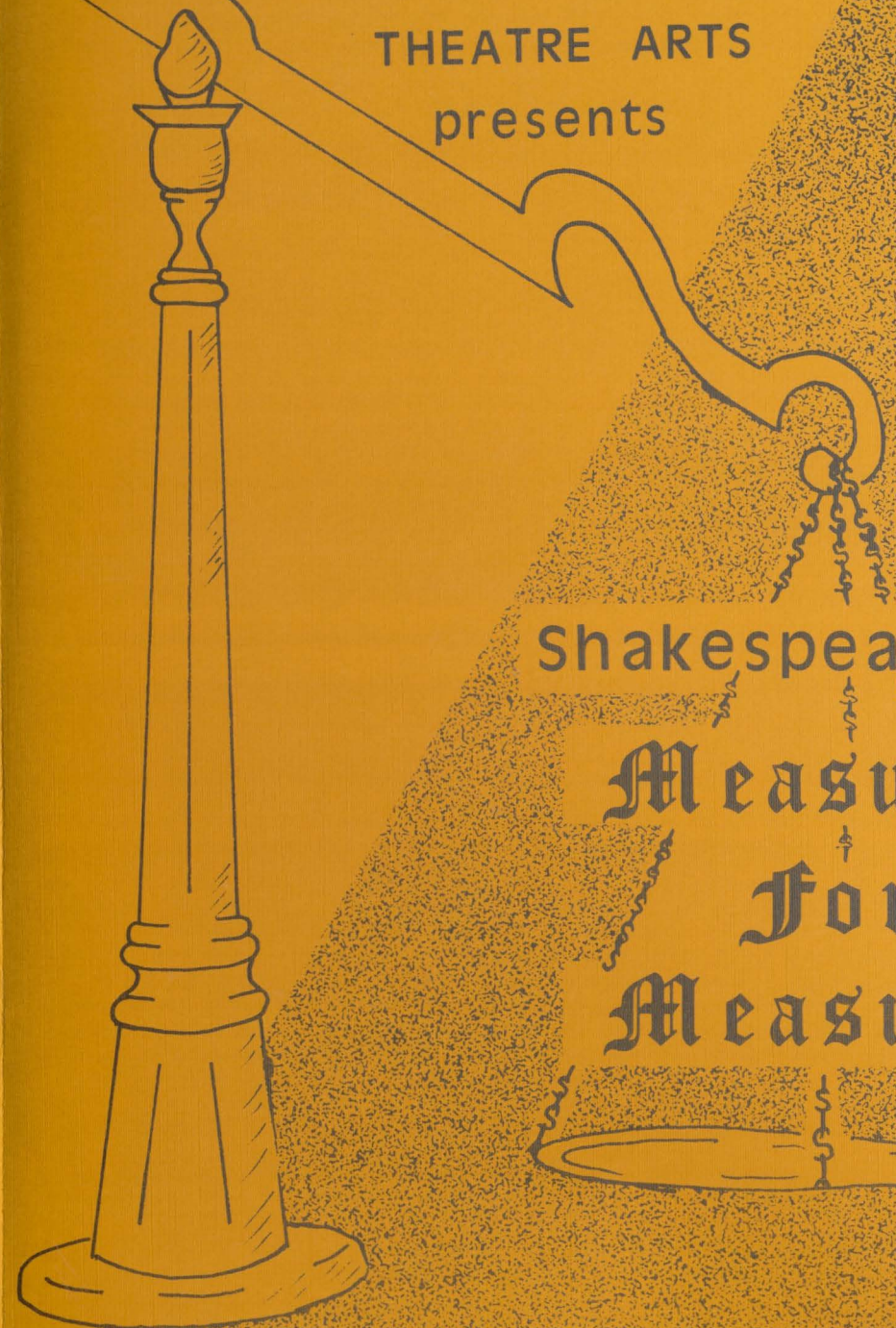
Stage Manager ..... Candi Elwell  
Assistant Stage Manager ..... Brent Jenkins  
Master Carpenter ..... Steve Placke  
Scenery Construction ..... John Dechant, Rodney J. Smith, Carlos Uribe,  
Kim O'Bannon, Darlene Thorne, Kani Seifert, Sundance Harding,  
Jon Larson, Julia Everson, Matt D'Donnell, Theresa Shula  
Scenic Artist ..... Rodney J. Smith  
Property Crewhead ..... Susan Freel  
Property Coordinator ..... Wiek Kruitwagen  
Property Crew ..... Julie Everson, Janet Phares, Shelley Fleener,  
Jan Stafford, Frank Lewandowski, Cheryl Tate  
Stage Crewheads ..... Darlene Thorne, Matt O'Donnell  
Stage Crew ..... Rebecca Goelcker,  
Gail Zimmer, Joan Pearson, Jon Larson  
Master Electrician ..... Albert Wackermann  
Lighting Crewhead ..... Sue Rolff  
Lighting Crew ..... Leslie Hanes  
Sound Technician ..... Carlos Uribe  
Makeup Designer ..... Linda Rugg  
under the supervision of ..... Cara Rowe  
Costume Crewhead ..... Lori Crawford  
Costume Running Crew ..... Kay Aguilar, Cindy Hechter, Steve Placke  
Costume Building Crew .. Kay Aguilar, Teri Foley, Ruth Jacobsen, Alexis Kerr  
Lynn Marovich, Susan Olsen, Midori Paulson,  
Kaia Sandelien, Wendy Savage, Bonnie Schrader,  
Dawn Rice, Harry Schrader, Mike Smith, Coleen Troy, Linda Van Polen  
Costumer ..... Eliza Chugg  
Box Office Manager ..... Peter Diehl  
Publicity/Public Relations ..... Joyce Griffin  
House Manager ..... Ray Mendonca

State law prohibits smoking in the University Theatre. Thank you.

Copyright law forbids the taking of photographs or the operating  
of any recording device during the performance.

# SAN JOSE' STATE UNIVERSITY

THEATRE ARTS  
presents



Shakespeare's

Measure  
For  
Measure

DEC 23 & 78 9 10 1977



## MEASURE FOR MEASURE

by William Shakespeare

Directed by Richard Parks  
Scene Design by Rodney J. Smith\*  
under the supervision of Donamarie Reeds  
Costume Design by Cara Rowe  
Lighting Design by Rodney J. Smith\*  
under the supervision of Kenneth R. Dorst  
Sound Design by Albert Wackermann  
Technical Direction by James R. Earle, Jr.

### CAST

VICENTIO, the Duke	Sal Aiello
ANGELO, the deputy	Peter Hadres
ESCALUS, an ancient lord	Lawrence Thoo
CLAUDIO, a young gentleman	William Nelson
LUCIO, a fantastic	David Smith
PROVOST	Ernest C English
A FRIAR	Brent W. Jenkins
ELBOW, a simple constable	Jim Willett
FROTH, a foolish gentleman	Rick Singleton
CLOWN [Pompey, tapster to Mistress Overdone]	Paul Scanlan
ABHORSON, an executioner	Oladipo Kalejaiye
BARNARDINE, a dissolute prisoner	Ross Nelson
ISABELLA, sister to Claudio	Kimberley Scroggins
MARIANA, betrothed to Angelo	Doreen Remo
JULIET, beloved of Claudio	Cherielyn Gunderson
FRANCISCA, a nun	Patty Bullian
MISTRESS OVERDONE, a bawd	Marie Ballentine
Lords, Officers, Citizens, etc.	Richard Russell, Wilner Williams

### THE SETTING

Vienna

### THERE WILL BE A TEN MINUTE INTERMISSION

*MEASURE FOR MEASURE* is an entry in the AMERICAN COLLEGE THEATRE FESTIVAL. The Festival is presented by the John F. Kennedy Center for the Performing Arts and the Alliance for Arts Education. Produced by the American Theatre Association.

Sponsored by the SMOCO Oil Company with the cooperation of the Alliance for Arts Education.

\*In partial fulfillment of the requirements for a Master of Arts degree.

## NOTES ON THE PLAY

As with many of the plays of Shakespeare (1564-1616), we cannot be certain when *Measure for Measure* was written or first produced. There is a record of its production at the court of King James, presumably by the King's Men, Shakespeare's company of actors, on December 26, 1604. The play was probably fairly new at that time, and so may be loosely grouped with *Othello*, *All's Well that Ends Well* and *Troilus and Cressida* as being of the same writing period. *Measure for Measure* was probably written shortly before *King Lear*. It was not published until the first folio of 1623, a version which omitted some essential stage directions and contained some writing which might be the work of a second hand.

During the Restoration period the play was produced by William D'Avenant (1662) and again by Charles Gildon (circa 1690), but these productions were not well received. Revived in 1720, the play held interest throughout the eighteenth century but was neglected by the Romantics. Later in the nineteenth century it became popular again, with Adelaide Neilson, Helena Modjeska and Sarah Kemble Siddons in the role of Isabella.

In this century, *Measure for Measure* has been revived several times, including a modernized version, *The Novice and the Duke*, on Broadway in 1929, with Leo G. Carroll.

To help the audience better understand, here are some definitions to assist you:

Formal Betrothal — an official binding contract prior to matrimony, and often regarded as constituting marriage without church ceremony.

Informal Betrothal — not an open declaration of intention and technically therefore not binding.

Ye have heard that it hath been said an eye for an eye and a tooth for a tooth; but I say unto you that ye resist not evil; but whosoever shall smite thee on thy right cheek, turn to him the other also.

— Matthew 5:38-39

Judge not, that ye be not judged. For with what judgment ye judge, ye shall be judged; and with what measure ye mete, it shall be measured to you again.

And why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye? Or how wilt thou say to thy brother, let me pull out the mote out of thine eye; and, behold, a beam is in thine own eye? Thou hypocrite, first cast out the beam out of thine own eye; and then shalt thou see clearly to cast out the mote out of thy brother's eye.

— Matthew 7:1-5.

The two great maxims written in the temple of Delphi:

Know Thyself  
Nothing in Excess

*Ius est ars boni et aegni.*

Legal justice is the art of the good and the fair.

— anonymous